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THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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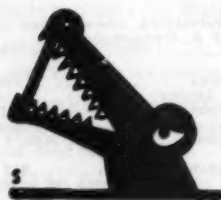
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1960 Festival - August 1 Through 6

Easter in Sicily

Excerpt from Book by Herbert Kubly

TODAY THOU SHALT BE WITH ME IN PARADISE

Monday was the Feast of St. Joseph. This was a minor occasion, for Sicilians, having more confidence in female saints than male, had reservations about Jesus. "Jesus was not much of a man," a fisherman told me. "A sort of feminine intellectual who never got ahead. He was inconsiderate of his Mother, always making trouble for Her, who was the greatest saint of all. His miracles were little ones compared to those of Catherine, Cecilia and Lucia, who saved Catania from Etna. What did Jesus do? Chase some fish into a net and get himself crucified because he wasn't man enough to prevent it!" A people with such an attitude about Jesus could not be expected to concern themselves much over the carpenter Joseph.

I spent the afternoon in the town of Giarre watching with an audience of children a holy week puppet performance. The opera di pupi, as the people call it, is the traditional theater of Sicily. Until the invasion of cheap motion pictures it was the most popular form of entertainment. Early in the century puppet theaters were as numerous as film houses in America. Today there are only four or five permanent companies operating in Palermo and a half-dozen itinerant companies which travel to smaller towns and cities. The subject matter of Sicilian puppetry, like the heroic paintings on the donkey carts, deals almost entirely with the Saracen-Christian wars of Sicilian history. The plays, adapted by puppeteers more than a century ago from Ariosto's sixteenth-century classic *Orlando Furioso* and other historic accounts of the Crusades, can run for as long as fourteen months without repeating

themselves. I had visited one of these theaters near the Palermo water front. It was a dark, smelly, dimly lit room full of men and children. The performance went on for almost three hours, thirty acts from three to ten minutes long, jumping in action from Palestine to Paris to Sicily. At least once every quarter hour there was a noisy, saberrattling duel. The Saracen villains were thick-lipped, jet-black, heavily turbaned Negroid types; the knightly heroes were noble Norman blonds, always ready to sacrifice their lives for a woman's honor. The audience knew it all from memory. Throughout the performance men murmured to one another, "Now will come Charlemagne," "Orlando will wait in the forest to meet the traitor Gano di Maconza." By listening to my neighbors, I knew two or three minutes ahead what was going to happen. When the evening's show was over, the puppeteer announced the coming attractions: "Will Ruggero overcome the traitor Gano and will he meet his love Bradamante? Why is the beautiful Queen of Persia disguised as a knight? Will Rinaldo recognize her? Come tomorrow night..."

Puppet theaters are usually family affairs. Argento Giuseppe, the Palermo impresario, inherited his from his father; his oldest son, age ten, was already helping him backstage. Emilio Sollima of Giarre inherited his theater and puppets from an uncle; he too was preparing his son to carry on. Sollima, a modest, quiet little man, was president of the Sicilian Puppeteers Guild and the best-known puppeteer in Sicily. Unlike other impresarios who buy new puppets from professional puppet builders, Sollima builds his himself. He has about two hundred. His pleasant, pert little

wife makes their costumes. The couple operated the theater with the boy Agusto and one hired assistant. It was hard work. The metal puppets, three feet tall and weighing from fifty to seventy pounds each, were operated by steel poles from the top of the stage; as many as five or six were often in action at one time. The operators spoke the heated and eloquent dialogue. Agusto played the women's roles.

Sollima's little theater was not so oppressive and dark as the one in Palermo. The seats were boards laid on boxes. Those of us who had come by hired bus from Taormina, Sollima greeted like guests in his house. "I am not worthy to have such a distinguished company in such humble surroundings," he said.

The stage was so perfectly proportioned to the puppets that they appeared life size. They moved through an ingenious variety of movements and in their strong and colorful personalities they almost seemed human.

The play opened peaceably enough with a messenger bearing the terms of truce from the King of Vienna to the King of France. The messenger's travail began when he met three dragons in succession, all of which he slew. Then he was ambushed and slain by Gano di Maconza, a perennial puppet villain. The result was war between the armies of France and Cienna. Sabers clanked in rattling duels and knights leaped on one another with ferocious intensity. The most heart-rending episode was that

of a little white dog who, coming upon his master wounded in the forest, ran barking across a country or two to the king's palace for help and returned with two knights, only to find his master dead. With a sorrowful yelp, the little dog succumbed on the dead master's body. A more confusing episode had to do with Angela, "the princess of India" (related, no doubt, to Palermo's Queen of Persia), a blond-haired, blue-eyed Norman maiden who wore a new pink gown fresh from Signora Sollima's needle. Angela beguiled a Viennese knight who attempted to violate her; she was saved by the timely appearance of the great knight Orlando. Orlando and the Viennese slashed noisily at each other, until it seemed certain that the two tin figures would shatter each other to smithereens. Children stood up and cheered. The battle ended with Orlando felling the Austrian and slicing him in half. At this point gentle Angela worrying about the dying man's soul, had him baptized before he died. At the moment of anointment, Jesus, wearing a pink gown and a long golden wig (among dark Latin peoples heavenly personages are invariably portrayed as fair), dropped onto the stage from Heaven. He expressed his sorrow at the evil of men and made a promise to the dying knight. "Today thou shalt be with Me in Paradise", Jesus said. Then, while cherubic angels and white doves fluttered over the stage, Jesus and the late Austrian knight wafted heavenward in each other's arms. The Easter play was over.

It's Not Our Fault

Yes, this Journal is being mailed LATE! We held it to give you as much Festival information as possible but it is still not complete.

If you have delayed Dorothy Oden's final program by not answering letters, please contact her immediately!

Lighting the Puppet Stage

Lewis Mahlmann

I. Purpose

A. The first and most important reason for lighting the stage is to see the puppets and the action. While color contrast, construction or busyness between the puppets and scenery is a determining factor as to whether the puppets and action can be seen or not, the lack of or too much of "lighting" is the most vital feature.

It is most important in lighting to bring out the plastic quality of the puppets. The strongest modeling in the faces will flatten out unless the light from the various sources is UN-EQUAL. On the other hand, while contrast in intensity is desirable, too strong light from one direction creates heavy shadows which destroy the unity of the puppets.

B. To see the scenery. This is important but remember that lighting in scenery is still secondary to the illumination of the figures and action.

C. Effect in lighting. Lighting takes an important part in the mood and effect of a production. No matter how simple or complicated your production is, always keep the total effect of your show in mind. With lights you can soothe or shock or just keep the general quality of the act or play, should it be high comedy, tragedy, review, or simple mime.

Mood and time of day should be suggested but never at the expense of visibility.

II. Uses

A. Light as scenery. Modern stage techniques often call for the lights to be used for scenery and scenic effects, thus putting the emphasis on the actor or puppet. They feel that the complicated painted set destroys illusion and does not allow the viewers mind to paint their own pictures and use their own imaginations. This, to a great extent, is good thinking,

but I feel that the painted set still has an important part in theater today. If I speak of "The Theater" in general terms, I must make it clear that I think good theater must be considered in puppetry as well as in the other types of stage entertainment. Using light for scenery, on the other hand, is practical, both time and money-wise.

B. Lighting as effect. Scenery, painted or plastic, is worthless if poorly lighted. Often scenic designers, if they know their trade, think in terms of lighting their sets as they design the actual scenic design. Their mediums, i.e. paint, textured surfaces, and 3-D set pieces are considered with the final light usage in mind.

A dangerous but effective and important idea in lighting is THE LACK OF LIGHT, as is often suggested in modern staging of today. More often than not, stages are lit with local spot lighting rather than an over-all stage glare. This is extremely effective when different parts of the stage are used for different locations or scenes, switching from one spot to another. Shadows play an effective part in lighting. Light coming thru openings in your sets on or off stage cause shadow effects upon the stage and puppets. Playing light directly upon the puppets from the footlights is not usually good but can be effective at times. This, of course, plays shadows upon the set behind the action.

Lights can be located nearly anywhere on or off the stage. Be sure that if you light from behind, forward, your lights don't glare in the eyes of your viewer.

C. Light as action. When we think of light as action, we often think of time of day alternating during the unfolding of the play. Effective action lighting can also be for movements of

light such as fire, the moving sun, or moon and water. An expensive but valuable gadget is the projector, but these tricks are possible with regular stage lights, alone.

You can use light as a puppet or action thought. Remember "Tinker Bell" in Peter Pan? She was only a baby spot quickly shot over the scenery and actors. You could use moving light or lights for chasing or frightening the puppet.

III. Color in light

As we all know, colors have different psychological effects on people. We know which colors do what; blue and green are cool and restful, red and yellow are warm and exciting. We must not forget this elementary rule when lighting a show.

Warm colors tend to advance while cool ones recede, but this is generally thought of in the paints and fabrics used in decorating the stage. Be careful with the use of intense colors in lighting; such as magenta, red and bright green. They are hard to look at, and, except as accents, kill the colors of the costumes and sets. Be kind to the scenic designer and don't destroy his carefully thought-out color schemes.

IV. Equipment

A. Spots. Spots are perhaps the most useful and important lighting you can use. Most effective in puppet lighting is the baby spot which isn't cheap, but worth the money invested in it. Perhaps you can purchase them for around \$15.00 each at a theatrical lighting store in the larger cities. There is a company in New York interested in puppet lighting.

Large "Spot" bulbs can be purchased from any lighting store that sells bulbs and lighting fixtures. Often they carry the clamp holder socket for your spot, too. The cone or color frame that hooks onto the large spot bulb must be purchased thru a theatrical lighting company as well as the colored gelatin paper that goes in them.

All these wither under hot lights,

but the heavy, new plastic type is much stronger and does not tear or burst. This new kind can also be bought thru the New York firm.

B. Large floodlight bulbs are sold at the same stores that carry the large spot bulbs. Use these for over-all cyclorama and stage lighting, when needed.

C. Footlights are often considered old-fashioned and past, but I feel that sometimes they are necessary. Especially in lighting the figures on the marionette stage. On a hand puppet stage, outside proscenium spots are the proper lighting and they should be from the proscenium frame or elsewhere in the auditorium. If you use footlights, be sure they only illuminate the marionettes and not throw unsightly and distracting shadows on the sets or destroy the stage illusions.

D. If you can afford a light board, you will have great fun giving a very professional touch to your production. Of course, you have to know how to use it, artistically as well as mechanically.

The important use of the board is to have all your lighting and sound outlets from one place for easy handling. Dimmers, or rheostats are the next delight to have. To be able to change your lighting slowly, instead of flicking on and off, is the utmost in theater work. You can effectively produce good shows with only one rheostat, but the more dimmers, the more effects possible.

E. You can make effective use of individual small lights or groups of little lights. The small Christmas light-strings are very useful. The kind that goes off and on are wonderful for stars in the sky. Single small lights are good for candles, lamps, and small illuminations on tables, niches, and the like. All sizes of bulbs and their sockets can be used from small flashlight sizes through full sized household bulbs.

The firm that can answer most of your lighting requirements is the

FREDRIC A. BOHLING COMPANY, 246 W. 44th St., New York 36, N. Y. Write Mr. Bohling and tell him your problems and requirements. He supplied me with most of my equipment. This may sound like a plug for him, and is intended as such, not that I'll get anything from this, but simply because I have faith in his judgement and his wonderful equipment. He can make up any lightboard you require and can afford, and he has all the necessary materials you might need. He also makes up puppet and marionette stages, although I haven't seen any of them other than in the ads he mailed.

I thought, at this time, I would mention some of the light effects we have used with our LILLIPUTIAN THEATER productions.

In the BEAUTY AND THE BEAST, we produced from the Beaton's marionette book, the unit set was an open room with two huge windows overlooking the distant barren mountains. The mountains were cut out and set in front of a cyclorama with small lights behind them. This way the cyc was effectively lighted as horizon lighting. One of the huge windows was covered with a stretched scrim so that at the appointed time, the cyc lights would dim down, making the scrim window opaque. We then placed puppets in back, bringing up a spot on them, revealing them to the audience for "off stage action"; then bringing down the spot and returning the original window view. This way we never had to change the unit set for views of what was happening elsewhere.

In our SLEEPING BEAUTY, one effect which was most exciting, was when the princess pricked her finger and fell asleep. The only obvious light coming on stage was thru a practical window by the bed. The Wicked Fairy had a grand time screaming and laughing at all the court while she looked through the open window, down upon them.

In the LITTLE MERMAID, we made good use of main stage and rear stage lighting throughout, using colored lights for scenic contrast. In the first act, which took place in the throne room of the Undersea King, you could see the green-blue darkish waters through the coral cut windows with fish swimming by and the Little Mermaid made her pre-entrance appearance. In the second act, which was the cave of the Sea-witch, the main stage was very dark, while three layers of seaweed scrim were illuminated from behind with bluish-green light. The cave itself glowed from within with a strange green light for the witches entrance. The Mermaid had a fight escaping from the Octopus and they were silhouetted against the scrims. There was a niche in the cave that, at the appointed time, glowed with a sick-white light revealing the potion the mermaid was to drink. The last two scenes, on the courtyard of the prince, overlooking the Venetian sea, many cyclorama effects were used including the finale when the dawn broke and the spirit of the mermaid rose to the heavens.

In our French Caberet Review, we made use of little lights in the shape of candles on the tables. The owner came in at the beginning of the act and lit them, one by one during the introduction music.

MAGIC BLOSSOM, which was our version of the fairy story in Shakespeare's "Midsummer Night's Dream" we again made effective use of scrim. There was but one permanent set and the backdrop was of a shadowy garden and woods. In front of this was placed two scrims about a foot apart and a foot from the backdrop. Spots and floods were placed behind and between the scrims toward the main stage and away or toward the center stage. Bringing up the various lights gave various effects such as fog enveloping the scene or the blackest of night blanking out the scene or mist and sunlight returning the woods to the

day. We painted a moon directly center on the backdrop with a baby spot focused on it; the moon glowed with an eiry light of its own as if lit from behind.

SIEGFRIED was our most difficult undertaking to date. Certainly the lighting was a monumental task to both plan and execute. The opening act was in a cave with a large opening over-looking the bright sunny woods. The forge glowed with quiet embers and the villian, Mimi, was against the sunny opening and lit from behind as he hammered on his anvil. As he began to speak, the lights grew a bit, illuminating him and the cave. At one point, Wotan, King of the gods, struck his staff upon the rocky floor and lightning flashed in the cave. When Siegfried worked the bellows at the forge, the embers and fire grew brighter and died down again.

The second act was perhaps the most effective, light wise. It was pitch black in the forest as the curtain rose. Lightning from behind the cut-out trees across the back of the stage barked out revealing Alberick sneaking around the dragon's cave. As the storm died down and Wotan was to make his entrance, the night grew calm and a blueish light encompassed the scene. After the villians left, the stage was empty and here "Light" was the actor and took the stage. Dawn broke thru the trees and finally the main stage became brighter. Siegfried then made his entrance and while he was musing, the bright warm sun bathed him with a golden light.

The next scene was at the base of the Walkuere mountain. Another storm flashed across the mountains and the stage was rather dark. Within Erda's cave an eiry whitish blue light appeared and Erda grew from the ground covered with sparkling hoare frost. As she went back to sleep, the light dimmed and the cave went black. Siegfried came and battled with Wotan, breaking his staff with lightning results. As Wotan warned Siegfried not

to climb the mountains, a glowing red Baby Spot illuminated Siegfried's body, reflecting the offstage magic fire and he made his exit by running into the growing red light.

The last scene was the most difficult but the most fun. As the curtain rose, the main stage was in semi-darkness with only a blue spot on the sleeping body of Brunhilde, while the rear stage was in brilliant red and gold flames lit only from below. We used red japanese silk cut and shredded over 4 large fans with two yellow floods beneath the stage and fans. They threw shadows on the rocks and as Siegfried ran thru the flames, they died down revealing only a dimly lit cyc of early dawn. As he entered the main stage, the morning came and as they finished their love tryst, the sun beamed down in a yellow spot upon them.

The last show we did was Menotti's Unicorn, Gorgon, and Manticore. We worried a bit because we changed to hand puppets and thought we might not be able to get our effects as easily, but we found few problems in lighting the show. We placed three direct baby spots in the ceiling of the auditorium to play on the front of the puppets. These were often used together, but at times, each was used for intimate scenes. We used running curtains, I call runners, changing the action and intimacy of the count and countess' scenes. At the end of each of these scenes, of which there were three, the cyc lights on the back ocean quay-drop would come up, breaking into the next open scene and then as the Count and Countess would make their exits, the runner would open. At the end of the play, as the people of the town marched upon the castle to punish the Poet for his destruction of his animals, the lights dimmed out one by one until it became night when they came upon his castle. The castle walls fell away revealing the dying Poet in the arms of his loving animals whom he hadn't harmed at all. As

he lay dying, the blue lights on stage dimmed to black and only the center baby spot focused on him and his animals; and with his last farewells, the small light dimmed upon his face, his blonde hair, his crown, and to blackness and eternal sleep.

In closing I want to say that even though you may have limited budgets for your puppet productions, remember to be fair to yourself in expending

your time and money on the various phases of your show. The over-all thought of the act or play is the total effect. Like a chain, each link of production, the puppet, the set, the lighting, the action, the manipulation, and the most important, the story, no matter how simple or complicated, must be as strong and good as their component parts for successful theater.

From the Editor's Desk

First, here is an apology to Ronald Herrick. In making the changes in names of new Council officers after Festival, Ron's name was unintentionally omitted from the first page of the JOURNAL. Ron IS and HAS BEEN a very valuable member of Council and we regret the omission. So please, Ron, may we come out of the doghouse now?

New Ideas

Eurla Frederick of Clarence, New York writes as follows:

"A delightful show, created by Helen Hubbard, P of A member from Buffalo, is being toured in our area. Helen has a deep interest in theater and this is expressed throughout the show.

"Helen is sponsored by the Dairyman's Association and her show is an advertising program. She transports her show from school to school in an attractive white station wagon with "Little Lolly" a duplicate of one of her marionettes on top. This is an eye-catcher where ever she goes.

"She uses a large barn as the background of her stage. A number of children are quickly costumed as "animals" for the barnyard. Helen herself appears first as a sparkling magician, but in a split second change becomes a cowgirl. Another lightning change and Helen becomes Shorty the cowhand. "He" leads the children in song and introduces the marionette

jamboree. The open barn door becomes the marionette stage and the audience is thrilled with her trick marionettes. Helen closes the show by appearing in a lovely white gown as a symbol of milk.

"A duplicate of the barn made into a cardboard bank is a gift to every child. A larger barn, left with the teachers, becomes a milk quiz when the shutters are opened."

All in all, a most novel and unusual presentation.

Genii

Storybook characters came alive as the Genii and Friends float paraded along the mile long Hollywood Boulevard in the Christmas Santa Claus Lane March. We received only the newspaper picture . . . sorry we can't reproduce it for you. "My flying carpet had to be jet propelled" writes Genii, "and the puppets hung on tight to make all our holiday shows on schedule." House parties, A.N.T.A. shows, T.V. shows, with a final landing at Disneyland have kept Genii busy this past season. "1959 has been a wonderful year for me since joining the P of A. I've learned so much . . . and looking forward to the day I can bring my carpet to land at a P of A Festival", writes Genii. We'll be watching the skys for that day too, Genii!

Therapy

From a letter from Roberta Mack, who has done wonderful work in therapy working with children, we quote:

"The child who is physically handicapped enjoys play as much as the normal youngster, but play to him is usually a passive activity where he is the envious spectator, while other children participate actively.

"The Puppeteer working in co-operation with the Therapist or Doctor can provide the handicapped with entertainment and a useful workshop activity program such as the handicapped children are capable of exerting. Here the size and the weight of the tools are important factors in muscular development, which helps to develop the "thinking hand" where the hands and mind co-ordinate in harmony.

"Many hospitals have found that puppets play an important part in speech development. Here the puppeteer makes the puppet to fit the sounds being taught, and you will be surprised how this program can challenge your ability as a puppeteer.

"Participating in puppet pantomime plays adapted to their capacities is one type of play activity that handicapped children enjoy, because pantomime challenges whatever abilities they possess without the accompanying frustration involved in speaking roles. In the speaking part, the child portraying the character remains hidden behind the curtain while his alter-self performs before the group. Nervous tension is kept at a minimum while the desire to dramatize is provided an outlet. Best of all, puppets help others to help themselves."

Newest form of applied psychology for youngsters in Boston Floating Hospital is "Peppy", a hand puppet which gives sick children a lift in morale. Hospital's Ladies' committee has distributed "Peppy" to every young patient in the hospital.

Mrs. Vick Gerard, assisted by Mrs. Hans Wayne and Mrs. Leonard Meade

was chairman of the project committee. Together, they instructed 15 groups in the making of the hand puppets which were distributed to every child. To make them more personal the child's name was sewn on each puppet.

Among the many achievements of the Cerebral Palsy Center for Children at Roosevelt L. I. was a puppet show put on by Daniel Scherer, age 10.

Children in the hospital wards of the Quincy Hospital were recently recipients of hand puppets, made and distributed by the hospital auxiliary. Mrs. Francis Drago was chairman of the puppet committee.

Isidore Shapiro, Peninsula Child Guidance Center recently opened at Hewlett, L. I. uses hand puppets in his guidance program for children. He feels it is an aid in helping children express their individual problems in family relations.

Records

An interesting recording to add to your collection of music,—composers recordings C R1--107 - \$5.95 Punch and The Judy—By Robert McBride. First done 1941 in Bennington, Vermont with spoken text, danced by Martha Graham and her group.

Another one to check... Espana-Vol. 8. Falla... Concerto for Harpischord, Flute, Oboe, Clarinet, Violin and Cello. El Retablo De Maese Pedro (Master Peter's Puppet Show). L. L. 1739.

The Wengenroths of Greenpoint

She stitches, he sketches and that is how the days go by for Mr. and Mrs. Wengenroth. Mr. Wengenroth, with his sketches of landscapes and sea, is an outstanding lithograph artist. Mrs. Wengenroth is completing her 35 year as a maker of dolls and marionettes. A figure displayed in a Greenwich shop window 35 years ago started her in a career which has produced marionettes for Fifth Ave. windows, Broadway plays and prominent touring companies.

In addition Mrs. Wengenroth has

three books to her credit, "Marionettes . . . Easy to Make, Fun to Use", "Dolls to Make for Fun and Profit" (in its fourteenth printing) and her latest "Doll Shop of Your Own".

Pure Enchantment

Saturday afternoon at the Salina, Kansas Library is a time of enchantment for all moppets.. it is "puppet time". Here, in the basement auditorium, children sit entranced while age old fairy tales come to life, adapted for the puppet stage by Jerome Cushman, librarian. The puppets are the creations of Mrs. Faye Owens who has been making the characters for the last five years.

Production is a cooperative project; voices by the Curtain Callers, a dramatic group; stage by James Nichols; scenery by Don Wilson and manipulation by Mrs. Phil Frederick and Mrs. Owens.

The Wallners

Moved by the memmory of a small child playing in the ruins of Vienna with a pitiful rag doll, Mr. and Mrs. Kurt Wallner of Constance, Germany decided to do something to bring pleasure to war stricken children. Mr. Wallner, with a background of sculpting, acting (he was a member of the Max Reinhart theater group), decided that the marionette theater might be the solution.

Materials were hard to come by in the after war years but their dream was accomplished, and the marionette theater was established in a local gym. "Bringing smiles to the solemn faces of the children was more rewarding than playing to sophisticated first nighters in Germany's national theater", declare the Wallners.

Now residents of Remsenberg, L. I., they are again involved in marionette production. Along with teaching art in a city center Mr. Wallner found time to produce his favorite, "Faust", in German at Hunter College. His ambition... to teach creative art and theater. "I feel television is squashing the sense of creative in young people.

I would like to show them how to participate instead of just watching." In the meantime, making marionettes for both play production and commercials is absorbing most of their time.

Odds and Ends

Nat Norbert of Brooklyn, guest performer at the fund raising event at East Meadow, L. I. sponsored by the Firehouse Cooperative Nursery School, was the back stage performer at an exciting puppet show.

Lee Lawrence was the performer at Oceanside Hadassah Children's party.

Mr. and Mrs. Grover Lescher's Puppet Shows were responsible for raising \$598. for the Clinton (Iowa) Band and Orchestra Parents Association. The money was spent for band uniforms. If our count is correct, they gave about 12 performances AND... donated all their services free of charge. This has been typical of these wonderful hobbyist's spirit, ever since they started in puppetry just a few years ago. Hats off to both of them!

Jim Jones, Cedarhurst L. I. school teacher has found that his ventriloquist dummy, Jerry Georgiano has become a valuable teaching aid, as well as his partner in many night club entertainment spots and TV appearances. In addition, he and his wife Jane combine in presenting many of the old time favorite fairy tales through the medium of puppets.

Mike Dietrich, besides puppeteering operates a Fisherman's Dude Ranch at Stony Point, N. Y. A beautiful spot, from the color post card picked up by Doug Anderson when he and Mike and wife Dianne appeared on the same program recently.

Bill Harper, Junior member from Bucyrus, Ohio is doing "Alice in Wonderland" combining hand puppets and marionettes, for children and has added an original musical, "Red Hot Mamma" as an adult production. Bill gives this bit of advice to other Juniors,--"Until you have attended a Fest, you will never know how much it can help you".

Festival at Detroit Institute of Arts

Dorothy Hayward Oden

Now that most of the plans for our Silver Anniversary Festival have been completed we are looking forward with even greater enthusiasm to August and Festival time. The Detroit Puppet Guild, The Institute of Arts, the Park Shelton Hotel, the Detroit Junior League, and of course your Detroit President and Festival Coordinator all anxiously await your arrival. The welcome mat has been spread, all we need is you.

The last issue of your Journal told you of some of our plans, and included a preliminary program, with the promise of a complete program in this issue. Your Festival Coordinator was too optimistic. With all the many details involved in preparing a Festival program, and with the added problem of having some of our important participants unsure of their August plans, we have a few blank spaces to explain, but for the most part the program is set, and the added features may be presented as delightful surprises.

We received a very nice letter from Donald Oenslager who explains that he is required to be in Europe in August and will have to disappoint us this year. He hopes to be invited another time. We are trying to arrange to have someone equally important to replace him. Burr Tillstrom expresses hope to be here for Festival, and the Detroit News is working on the possibility of arranging to have Shari Lewis make an appearance, but as yet, we have no definite word.

Housing

The enclosed card will explain the rates and accommodations for housing during Festival. The Park Shelton Hotel is directly across the street from the Institute of Arts where meetings will be held and a few doors from Wayne University. With the complete

air conditioning and the private facilities, we are sure you will welcome the added comfort.

The exhibit this year is being handled by the Detroit Institute of Arts. Information concerning it is presented elsewhere in this JOURNAL by the Theater Arts Department explaining the requirements and arrangements for exhibiting.

Pot Pourri

Anyone interested in participating in the Pot Pourri on Wednesday evening is asked to please contact Rod Young, Box 313 - Midtown Station, New York.

Program Advertising

Program advertising space is available to members who may wish to extend greetings to fellow puppeteers. Perhaps those of you who are unable to attend the Festival this year would like to include your name on a special page provided for this purpose. Please contact Milton Halpert, - 61 Roydon Drive East, N. Merrick, L. I. New York, who will make these arrangements for you. May I remind you to do this right away, as there will be very little time to have the programs printed.

Transportation

For people arriving by air, there is transportation service from both air ports to downtown Detroit, and you will have no trouble reaching your hotel from there. The hotel has a garage for those of you driving in, and being so centrally located we feel sure no one will be stranded, however you travel.

Meals

Arrangements have been made for breakfast and evening meals at the McGregor Institute at Wayne University. Lunches will be served at the International Institute of Wayne, with a different nationality preparing the food each day. In order to be included

in this special lunch program it will be necessary to pre-register as the Institute must have the count for lunches by July 20th. We hope you

will get your registration cards in early to make it possible for us to provide these extras for you.

1960 Annual Festival Exhibit

Gil Oden, Curator of Theater Arts,
Detroit Institute of Arts

The 1960 Festival Exhibition will be held in conjunction with an Exhibition of the Puppetry Collection of the Detroit Institute of Arts at the Detroit Institute from July 25 to September 26. You will notice that the inclusive dates of the exhibition are much longer than the actual festival. This is because this exhibition will be one of the major shows at the Institute during the peak of the tourist season in the Detroit area. We have thousands of visitors to the museum during July, August and September each year and this should be an exhibition which will attract a great deal of attention and we hope emphasize the importance of the art of the puppet theater to the general public.

The Exhibition has another new aspect this year in that a number of awards have been offered for outstanding works in the exhibition. A cash award for the most outstanding puppet in the exhibition has been offered by friends of the late Paul McPharlin. This award will be known as the Paul McPharlin Memorial award. An anonymous donor has offered two awards for the best Junior and best Senior work in the exhibition. One word about these awards. This is an Institute of Arts and as such is devoted to the exhibition of outstanding works of art. To insure top quality in each of the exhibitions of this type, contemporary art, every item entered in an exhibition such as this is passed by a jury of three people. In addition to passing on the works in the exhibition the jury will make the

awards to the individual items. The Institute will appoint a jury of three people who are all outstanding authorities in their fields. This should certainly give a stature to the exhibition so long hoped for, and inspire those people entering works to submit the very best they have to offer.

I do hope that each of you will submit your very best works to the jury. There will be no limit placed on the number of items which will finally be placed on exhibition, but the jury will be instructed to pass on each item and only those which the jury feels warrants special attention will be included in the exhibit. There will be three sections to the exhibit itself. Puppets will occupy the major portion of course, but also included will be photographs of productions or individual puppets, and designs of puppets and productions.

You will find enclosed in the Journal official entry blanks and an information blank. It is most important that you send in the information blank as quickly as possible so that we may ascertain approximately the number of entries to expect in the exhibition jurying. The entry blanks should be carefully filled in and attached to the item for exhibition. You will notice that we want not only the name of the work, but also information of the production. Be sure to include the valuation of each item for insurance purposes.

Again may I urge each of you to send in examples of the very best of your work and lets make this the most provocative and inspiring exhibition ever held of contemporary puppetry.



PUPPET PARADE

(see photo section)

VIVIAN MICHAEL

FAUST

When it comes to unusual character interpretations we can always depend upon the Braunschweig Theater. Most of us would like to see more of the unusual, artistically achieved in American puppetry.

BILLY BOULDER AND THE BUCKNELLS

A new prospector puppet character has been created for WMT-Television to host an afternoon cartoon show sponsored by Wilson and Company.

The puppet, "Billy Boulder", does the opening and close and commercials in Wilson's "Fun" cartoon show weekdays from 5:30 to 6:00 p.m. on WMT-Television, Channel 2.

Designed by the WMT-Television Art and Creative departments, "Billy" was created by Bruce and Nola Bucknell, widely-known P of A puppeteers.

Veteran puppeteers, the Bucknells make their home in Cedar Rapids but travel extensively with their act which is booked through the well-known School Assembly Service.

Bucknell began puppeteering at the age of 11 and now has more than 6,000 performances behind him. In addition to dressing the puppets which her husband creates and builds, Nola Bucknell has a show of her own playing approximately 100 performances a year. Bucknell has 15 figures which he includes in his professional show.

The Bucknells worked with the television production personnel in producing a series of commercials which are, in fact, small vignettes with "Billy" in the title role. In one, he has a tug of war with a "pesky rodent" (a hand puppet) for a string of wieners. In

another, he tries to hoist a can of meat up in the air to keep "the hungry critters" from eating it, only to have the rope break and the can "jar" him into seeing "cans and cans of WILSON'S BIF . . . hope that's what you see at your grocery store!"

The essential light touch of the commercials keeps youngsters in front of their TV sets and has already proven popular with parents. The puppet offers many promotional possibilities and the Bucknells have agreed to make a limited number of personal appearances with the puppet at stores and supermarkets.

The standard open and close for the show and several alternate commercials and promo spots have been transcribed on WMT-Television's videotape recording equipment for use on the afternoon cartoon show.

THE PIED PIPER

The Flippets are touring followed at arm's length by their creator, George Latshaw. Flippets are most unusual hand puppets. Unlike their brothers, whose wooden expressions never change, the Flippets' faces are full of life. Noses twitch, brows furrow, eyes pop, and mouths snap and snarl.

These merry mugs are now facing the audience in Latshaw's production of "The Pied Piper".

George has his hands full manipulating the Flippets. "It's like balancing a croquet ball on two fingers, while trying to use chop sticks with the other three," he says. "They weigh three to five pounds each, and stand 24 to 29 inches high. Their heads are two-thirds life size." He uses a European method of splitting his fingers to provide the skeleton on the inside.

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FAUST

THE MARIONETTE THEATRE of BRAUNSCHWEIG



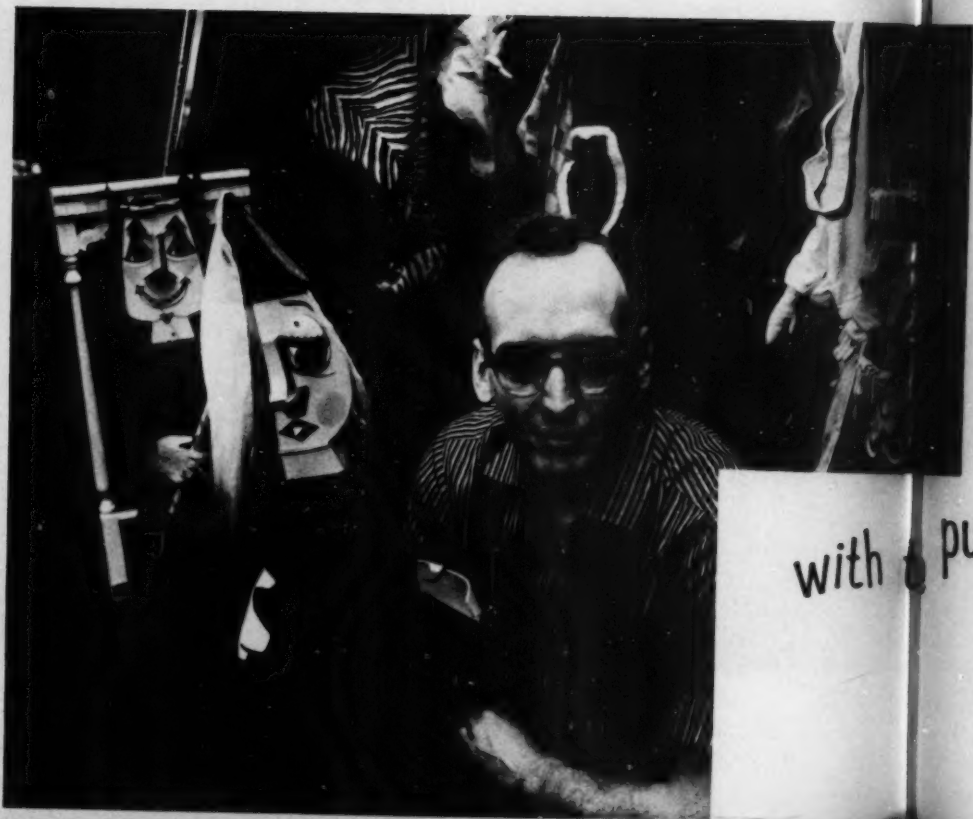
BILLY BOULDER and

the BUCKNELLS





THE



with a pup

THE PIED PIPER



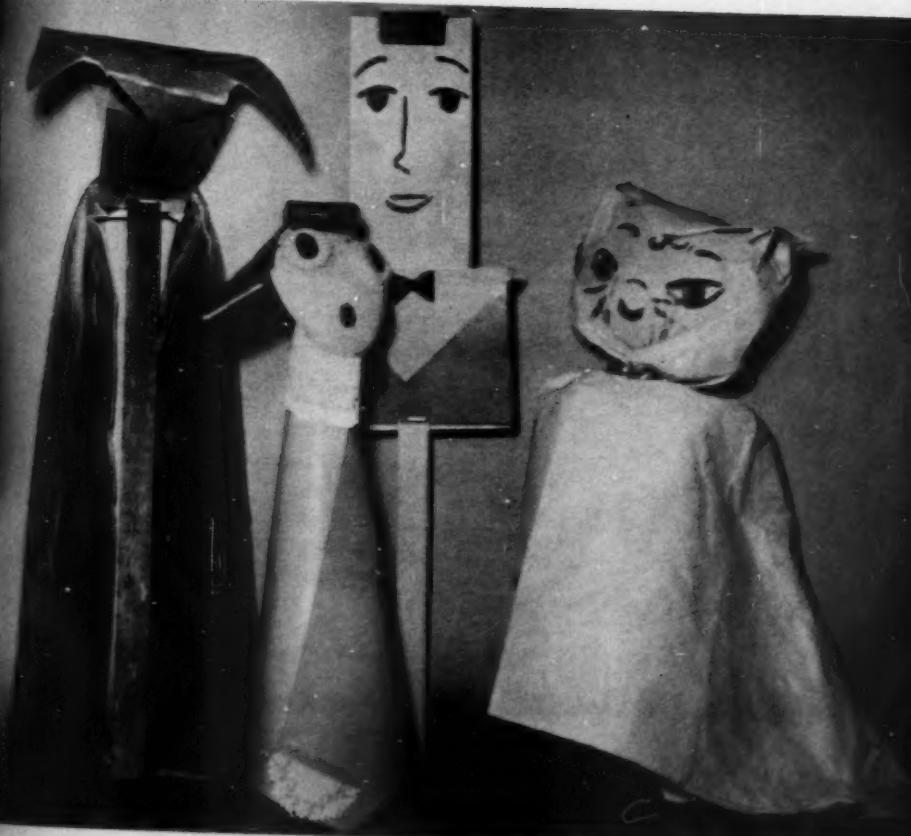
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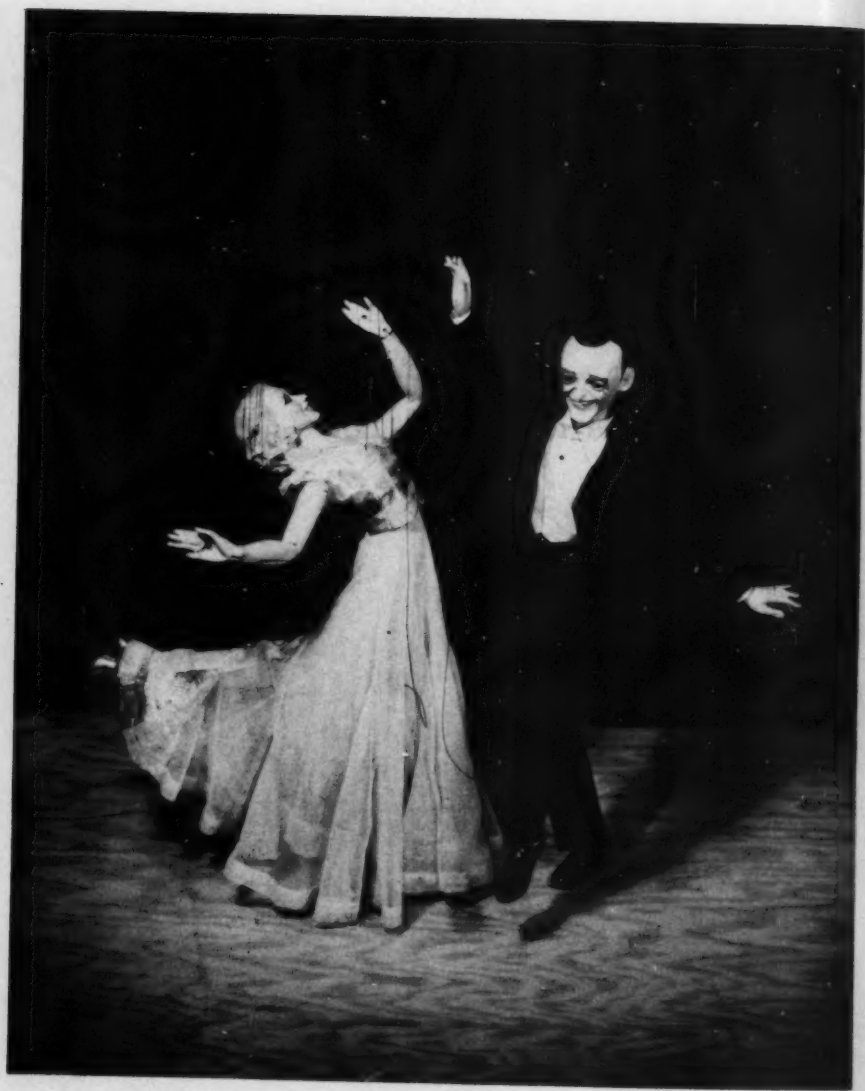
George Latshaw



JERRY HARTNETT

and STUDENTS





MEMORIES

An avid experimenter, George developed the Flippets while working on some test films for animated cartoons. "I discovered that some of the principles for moving the flat drawings could be adapted to puppets - and that's how the Flippets were born!"

Latshaw's career has centered around a touch for the unusual. Manipulator of the loveable puppet Carrot Top in the MGM film LILI starring Leslie Caron, he has also been associated with Burr Tillstrom of "Kukla, Fran and Ollie." He was twice commissioned by the Detroit Institute of Arts to design and direct performances of puppets with the Detroit Symphony Orchestra.

Audiences were staggered by the nine to twelve foot puppets he created for Copeland's "Billy the Kid." For the American premiere of Debussy's "La Boite a Joujoux" by the Detroit Symphony, he abandoned the puppet stage entirely and dressed the puppeteers as moving backdrops for puppets worked in space.

JERRY HARTNETT

Jerry Hartnett writes:

Besides club dates and Hofstra College where I'm majoring in theater arts, I've been doing some children's theater work. These pictures were

taken of one of my classes at the Oceanside Recreation Center in Oceanside, L. I., N. Y. The picture of the puppets are puppets I constructed out of simple household articles in preparation for these classes. The children in my classes were shown and guided in making each one of these puppets for themselves. The children were allowed to express themselves fully creatively and emotionally. They improvised short skits at every class meeting. It was a real fun class for everyone involved.

My assistant in class was Phyllis Candle.

MEMORIES

Now that Fred Astaire is appearing on TV with his new dancing partner, it brings back memories of Fred and Ginger Rogers on the stage and their famous "doubles", created by Rufus and Margo Rose, who delighted many of the earlier Festival audiences. Suppose we could persuade Rufus to tuck Fred and Ginger plus the well loved Togo in his suitcase when he comes to this Fest? That would make the Fest complete for many old timers as well as be a source of inspiration for many of the younger puppeteers. Everybody clap!

Attention Junior Members

Gene Scrimpsner

The 1960 Puppeteers of America Festival in Detroit should be one in which all Juniors have an opportunity to really show their abilities and talents and the further opportunity of showing off these talents in two special performances.

A special workshop for Junior members has been arranged in which some of the finest professional talent will be working with you. During the course of the nine hour workshop a

complete play will be developed in addition to the rehearsing and perfecting of variety numbers. The ultimate goal of the workshop will be the presentation on Friday evening of an all Junior program as a highlight of the week's evening performances. Two plays have been chosen by Junior Guilds and a third play will be added from the workshop. You will notice also that one of the morning public performances will also be a Junior

program.

During the special meetings for the organization of regions, there will be one person in charge of the Junior program in each region. Already two Junior guilds have been organized and are petitioning the P of A Council for a charter. We hope that during the regional meetings, that other Junior Guilds will come into being.

There will be a special meeting at an as yet undesignated time for all Junior members with the express purpose of organizing the Junior members into a unit of P of A, with regional chairmen and the appointment of one Junior member as editor of a Junior newsletter which will be sent to each Junior member every month.

There will be approximately thirty new Junior members from the Detroit area attending the Festival this year

for the first time. Let's try to get as many Junior members as possible from other sections of the country here also. Via the grapevine, I hear that the Toronto Junior Guild will have a large group in attendance.

I would appreciate a post card from all Junior Members who plan to attend the Festival and / or send items into the exhibition for the Jury. Especially do I want to know of any Juniors who have numbers which they would like to present on the Junior program.

Finally, won't all of you Junior members enter your best works in the Festival Exhibition. There will be a special award for the best example of a Junior Member's work in the Exhibition, and I hope that there will be many items which come from the Junior membership exhibited.

The Festival Store

Vivian Michael

One feature of the Festival which we all look forward to is the Festival Store. The Store has grown by leaps and bounds the last few years and promises to be bigger than ever this year.

You will find all the latest publications on puppetry plus many old ones in the "hard to get" category. All publications listed on the last page of the JOURNAL will be there for you to inspect and buy if you wish.

In addition you will find puppets, some new, some old, some from famous collections, in a wide range of prices. Puppets will be supplemented by controls, props and a wide variety of articles connected with puppetry.

How is the Store conducted?

The Store sells ANYTHING connected with puppetry for ANYONE who belongs to the P of A. For this service it retains a commission of 20% of the selling price for the P of A.

What articles are handled?

Anything connected with puppetry or which might be of interest to other puppeteers will be accepted. Your unwanted library, especially the early Yearbooks, duplicate copies you no longer need sell easily and quickly. There is already a "reserve" list for early Yearbooks.

Your unwanted puppets, old or new may be just what another puppeteer wants. If the price is right they will sell. Props, lights you no longer use, in fact, what may seem to be "junk" to you may be just what another puppeteer needs. Don't hesitate to bring articles that are "old and decrepit".

On the other hand, you may wish to bring new merchandise which you have created especially for Festival. This is especially desirable.

How to prepare

Each article must be labeled in advance. Use a 3x5 index card and

attach to article so that it may be removed for filing. This is our record.

Upper left hand corner, your name in full.

Center, name of the article.

Lower right, the selling price including the commission.

CAUTION!

We appreciate any article that you can bring to the Store that is related to puppetry, BUT, if you bring NEW merchandise especially purchased for sale in the Store, it MUST not be offered for sale in excess of the CURRENT MARKET PRICE. We violated this rule, unknowingly, last year, and had legitimate complaints. Please

cooperate!

How to register article for sale

Vivian Michael will be in the Store from Saturday on. Please bring your merchandise (labeled) as early as possible to the Store, and prepare to stay until it is listed, and checked out. Articles will be accepted anytime throughout the week, but we urge you to get them in as early as possible.

If articles must be shipped, ship early and address:

The P of A Store,
Care Gil Oden,
Detroit Institute of Arts
5200 Woodward Ave.,
Detroit 2, Michigan

Invitation to Membership

Vivian Michael

For several years we have set as our goal a membership of 1000 members for the P of A. We have never reached it. We waver between the 800 and the 850 mark. In 1949 when we first took over publication of the present PUPPETRY JOURNAL we had a membership of 178. Within two years that membership reached 850. During that time an organized membership drive by Bill Duncan, then Executive Secretary, brought the membership to that level. The year after Bill resigned as Ex. Sec. it dropped to a low 425, and was at that level when Rena Prim became Executive Secretary. It grew back to the original 850, but there we stop.

Surely no time is more appropriate for a membership drive than the intervening time between now and the time we meet in Detroit to celebrate our 25th Silver Anniversary. Time is short, but if only YOU will help,

we can make it.

In this issue we are enclosing two Invitations to Membership with return envelopes addressed to Rena Prim. Will you use them to personally invite a puppeteer of your acquaintance to become a member of the P of A?

More Invitations available if needed from the JOURNAL office or from Rena Prim, Exec. Sec. If impossible to extend the invitations personally please mail to puppeteers whom you know are not members.

I know of, and you do to, many folks who are puppeteers and who are not members of the organizations. Will you make a special effort to contact these folks personally... many are only waiting for an invitation, and you can do a real service to them by persuading them to join and at the same time help us to realize this long awaited goal:

1000 Members by Festival Time

1960 Festival Program

Wherever possible we have included names and titles. The program is set with the exception of a few last minute changes that may have to be made.

SUNDAY, JULY 31

- 1-5 p.m.—REGISTRATION, Romanesque Hall, Detroit Institute of Arts
- 2-5 p.m.—Council Meeting—Founder's Lounge, Detroit Institute of Arts
- 7 p.m.—Pre-Festival Dinner for Council, Consultants, Workshop and Section Chairmen, Topinka's Restaurant (Dutch Treat!)

MONDAY, AUGUST 1

- 9-5 p.m.—REGISTRATION
- 10:00 a.m.—PUBLIC PERFORMANCE, Phillip Molby's WIZZARD OF OZ
- 10-11 a.m.—OPENING CEREMONIES, Gil Oden, Presiding
Invocation: Canon McClintock, St. Paul's Cathedral
Welcome: Dr. E. P. Richardson, Director, Detroit Institute of Arts
Response: Rufus Rose
Introduction—Special Guests
Festival Preview — Gil Oden
Announcements
- 11:00 a.m.—FESTIVAL ADDRESS — "25 Golden Years", by Romaine Proctor
- 2:00-3:30 p.m.—SPECIAL INTEREST GROUP MEETINGS (1st Section)
 - 1. Creative Puppetry and Art, Bob Rathbun, chairman
 - 2. The Puppet in the World of Therapy
 - 3. The Puppet and Religion, Rev. Wm. Jacoby, chairman
 - 4. Trooping the Amateur Puppet Production, Jean

Starr Wicksell

5. The Puppet in Education, Gene Scrimpscher, chairman (All special interest groups will meet for 1½ hours for two days. Each person may join two special interest groups during the week.)

3:45-5:15 p.m.—REGIONAL MEETINGS COUNCIL MEETING

8:00-9:15 p.m.—PERFORMANCE
George Latschaw's HAND IN GLOVE

9:30-12:00 p.m.—RECEPTION, Park Shelton Hotel Ballroom
Hosts: The Detroit News, The Detroit Institute of Arts, The Detroit Puppeteers Guild

TUESDAY, AUGUST 2

- 9-10:15 a.m.—ADDRESS, "New Horizons in Design"
- 10:00 a.m.—PUBLIC PERFORMANCE, Ed Johnson's THE SECRET
- 10:30-12:00 a.m.—BUSINESS MEETING, Lecture Hall, Detroit Institute of Arts
- 2:00-3:15 p.m.—PERFORMANCE, Ed Johnson's THE SECRET
- 3:30-5:00 p.m.—WORKSHOPS
 - 1. Hand Puppet Construction — Bob Brown
 - 2. Marionette Construction — Ed Johnson
 - 3. Hand Puppet Manipulation — Lettie Connell
 - 4. Marionette Manipulation — George Merten
 - 5. Junior's Special — Gene Scrimpscher
 - 6. Design and Lighting
- COUNCIL MEETING
- 8:30 p.m. PERFORMANCE, Romaine Proctor's LITTLE RED RIDING HOOD. Vernone Tracy-Shadow Show-THE PAINTED FACE

WEDNESDAY, AUGUST 3

- 9:00-10:15 a.m.—PANEL DISCUSSION

"New Designs for the Puppet Theater", Ron Herrick, Fay Coleman, Lewis Mahlmann

10:00 a.m. PUBLIC PERFORMANCE, Juniors — ALI BABA — THE RELUCTANT DRAGON, Puppeteens and Cass Tech High School

10:30-12:00 a.m.—SPECIAL INTEREST GROUPS (Section 1)

2:00-3:15 p.m. PERFORMANCE, Fay Coleman's ALLADIN

3:30-5:00 p.m.—WORKSHOPS (Continuation)

5:00-6:15 p.m.—COUNCIL MEETING

9-12 p.m.—CRUISE — BOBLO BOAT Pot Pourri Refreshments Dancing

THURSDAY, AUGUST 4

9:00-9:30 a.m.—LECTURE

9:45-10:15 a.m.—LECTURE

10:30-12 a.m.—BUSINESS MEETING, Election of Officers

10:00 a.m.—PUBLIC PERFORMANCE, Bob Brown's CINDERELLA

2:00-3:15 p.m. PERFORMANCE, Bob Brown's CINDERELLA

3:30-5:00 p.m.—SPECIAL INTEREST GROUPS (2nd Section)

1. A Professional Prepares
2. International Puppetry — Romaine Proctor
3. Publicity and Public Re-

lations — Jim Belcher, from Cass Theater, Detroit

4. Collecting the Puppet Arts — Francis Robinson

5. The Script and the Puppet Theater

3:30-5:00 p.m.—COUNCIL MEETING

8:30 p.m.—PERFORMANCE

Nancy Cole — COMMEDIA PICCOLA

Gordon Westphal

Lewis Mahlmann

FRIDAY, AUGUST 5

9-10:15 a.m.—REGIONAL MEETINGS

10:00 a.m.—PUBLIC PERFORMANCE, Nancy Cole, Gordon Westphal

10:30-12:00 a.m.—SPECIAL INTEREST GROUPS (Section 2)

2:00-3:15 p.m. PERFORMANCE — Reed Marionettes "PINOCCHIO"

3:30-5:00 p.m.—WORKSHOPS (Continuation)

8:30 p.m.—PERFORMANCE (All Junior Program)

SATURDAY, AUGUST 6

9-10:15 a.m.—FESTIVAL CRITIQUE

10:30-12:00 a.m.—WORKSHOPS

2:00-5:00 p.m.—WORKSHOPS

SUNDAY, AUGUST 7

COUNCIL MEETINGS

From the West Coast

John Zweers

From out of the west comes the thundering news, the Pacific Coast Region of the P of A is having its first Regional Conference. By the time this is read it will have been held. Perhaps a fast carrier pigeon will get a report to the Journal office in time for this issue. The Coordinator of District 2 in this Region, Lettie Connell, is serving as chairman of the

Conference, and has done a fine job in setting it up, and on a very limited budget, at that.

Very good news comes from Carmel. A new Guild for the P of A has appeared on the scenes. Its installation meeting was attended by P of A Vice President John Zweers, original officers include: President, Geza St. Galy; Secretary, John Bartlett; Treas-

urer, Dr. Paula Tobias.

This active group exists for a definite purpose, and has goals. Such should be the aim of every Guild, get busy and do something to advance puppetry! The Carmel Guild of Puppetry already has its own workshop, and a marionette stage. Pauline Benton will shortly set up the famous shadow screen of the Red Gate Shadow Players. This group is building a show inspired by an original script of Mr. St. Galy. They intend to have it ready in time for the 1961 Festival.

Coordinator for District 4, Josie Robbins reports that an organizational meeting for the new Seattle Guild of Puppetry will be held the second weekend in May. When this group gets its charter the west coast Region will have four active guilds!

The San Diego Guild of Puppetry is having a membership drive. Under the guidance of President Duane Gerde and Vice President Patricia Platt it is seeking recruits before laying plans for its new joint Guild sponsored activity.

Howard Mitchell of Whittier, has accepted the post of Coordinator of District 1, in this West Coast Region. His area includes Southern California and Arizona. He has already paid his first official visit to San Diego's Guild, where he and wife Marjorie, and daughters Susan and Nancy watched a clever show by Mary and Duane Gerde. Plans are understood to be afoot for an intra-district meeting later in the year.

In April while John Zweers was making his tour of Northern California he had a very interesting visit with Perry and Grace Dilley, now retired, and living in Berkeley. John also went to Carmel, as indicated above. In fact, he was there twice, on the second visit he delivered one of his puppet lectures. He also spent several days in San Francisco helping with arrangements for the forthcoming Conference. He had the pleasure of visiting fellow P of A Council member

Roberta Mack, and her husband, William. When Lettie Connell and Patricia Lavin called in many puppeteers from San Francisco and vicinity for a meeting they had two Council members present, and preliminary plans for the San Francisco Bay Area Guild of Puppetry were laid.

John appointed Pat as Provisional President, and a fortnight later she scheduled a second meeting with the result that the group voted overwhelmingly to apply for a P of A charter. This new Guild will bring the Regional total to five. The next P of A charter by the P of A will hear the lucky Seven number, and Seattle and San Francisco are racing for it.

Oakland has one of the very few permanent puppet theatres in America. Under the clever and skillful guidance of Tony Urbano and his assistants, "The Three Bears" appear three times each day. John Zweers felt lucky to be able to visit Tony at the Theatre. This show has the same brand of charm which so delighted spectators who saw "Mary Louise" at UCLA Festival. Tony is busily planning his next productions.

Speaking of "Mary Louise" the fine costumes for that play were done by Malcolm Wilkes, who did the costumes for the Yale Puppeteers. In addition to work for Bob Baker Productions she has recently enhanced the appearance of Mitchell Marionettes and Zweer's Puppeteers with her beautiful work.

Few professional puppeteers are as busy as Bob Baker and Alton Wood. Their performance schedule would break most other full time showmen. They wound up their biggest Easter season yet with their traditional performances in Palm Springs. A few hours rest and they were back in the shop building a new show, booking performances months in advance, and playing to audiences all over the southland. Their polished puppet theatre in the round is a successful

and unique contribution to the art.

The Los Angeles County Guild of Puppetry rolls along with its carefully planned program. The March meeting is by tradition "Human Night", when all performers on the bill are puppeteers doing acts from any phase of show business except puppetry. This year's extravaganza included: The Peter Rodriguez Jazz Band, the other musicians being James Stanbery, Colin Perry, Stanley Rich, Freddy Yamagishi, Dick Parker, and Joe Abe. The 1960 edition also had the following acts:

Genii, and her make-believe characters, Starr Cease, Judy Kellogg, Jimmy Adams, and Ellen Wittrack. They did two dances and Genii pantomimed a song. Blossom Elfman sang and played guitar and Banjo. Mollie and Jan Falkenstein did an Irish jig and pantomime. Vicki McMurray did a tap dance. Howard Mitchell presented the World Premiere of "A Tribute to Mothers". Vicki and Jan did a real Can-can. The Players, Margaret Fickling, Pat Stickel, and Peggy Manchester presented a skit entitled "Loose". Sue and Nancy Mitchell did magic; the act was interrupted by ushers Hank Rabey and John Zweers. The evening was brought to a close by the Turnabout Artists. Bill Buck did his Explorer number, Forman Brown sang and played two of his songs, and Harry Burnett, assisted by Bill Buck closed with "Claribel the Great".

Already people are asking for the date of the next human night (18 March 1961) and several acts have applied.

This meeting was held at the Pasadena Congregational Church. Arrangements and dinner reservations were capably handled by Gayle Schluter, the Guild's Treasurer. Several people worked before or during the show on staging. These included Bill Buck, the Stage Manager, and Laurie Rice, John Zweers, and Charles Taylor.

The April meeting was hosted by

the Yale Puppeteers, and held at the home of Harry Burnett. Forman Brown was on hand to help, and the chef for the evening was Roddy Brandon. Guild members had the opportunity to see puppets, posters, and the decorative masks made by Harry, some of which were appropriately displayed in the backyard pavillion he has fashioned. Following the business meeting conducted by President Margaret Fickling, Jean Blackwood as "Daisy, the Birthday Clown" presented an entertaining program.

Several of the Chiquita Puppeteers will appear in the Laguna Beach High School spring drama production, in May.

Using marionettes made by Judith Shafer, Hank Rabey and L. J. McEwen are taking part in a series of programs featuring contemporary music. The selection using the puppets is a Myselah, by Bernard Wilets, built around a Jewish folk tale.

SPECIAL BULLETIN May 2, 1960

The Puppeteers of America's West Coast Region has just held its first annual Regional Conference in San Francisco, 30 April, 1 May. Delegates came from District 1 (southern California) and District 4 (Washington) and of course District 2, (northern California) which hosted the affair. Credit for the success of this Conference goes to Lettie Connell, who as Coordinator of District 2 served as Conference Chairman.

On an extremely limited budget she presented an excellent program, with shows, panels, and speakers worked into the four general sessions. A more detailed coverage will be provided Journal readers in the next issue. The Region, itself, financed this Conference, and has laid the foundations for an important yearly event. It is urged that each of the other five Regions start planning for similar affairs. Such grass roots activities as Regional conferences and local Guilds help to strengthen the P of A and the cause

of American puppetry. The 1961 Regional Conference will be hosted by District 1, where a committee is already at work.

Wonderful things can happen when people work together. As these puppeteers from all over the Region met and talked, and broke bread together a feeling of fellowship and enthusiasm developed which will have far reaching effects. Common problems were discussed, and joint solutions reached. When each Region holds a yearly Conference and feeds its results to the national Festival this process of communication will again be speeded up, and the P of A will benefit.

Once more the Region gives a vote of thanks to Lettie, and all of her hard-working associates from the new San

Francisco Bay Area Guild of Puppetry, and to the interesting and inspiring speakers on the Conference program, for creating such a worthwhile series of meetings. Not only was this Conference educational, (its main purpose) and entertaining, it was great fun as well! Those who came from out of town will long remember the generous hospitality and help of the resident puppeteers. Despite the very busy conference schedule (and when were puppeteer's meetings ever otherwise?) those from out of the District saw something of San Francisco, thanks to the local Guild. The visiting puppeteers left with an even higher appreciation of the exciting city by the beautiful Golden Gate.



Rod Young, Box 313, Midtown Station, New York 18, New York

Oh, how Punch enjoys spring turning into summer! What more glorious time to think about and build a new show. Handing Judy a fistfull of plastic wood and a piece of multi-coloured fabric, Punch plunged into the bin of plasticene and began to model a portrait puppet of his dog Toby. What fun to pop the puppet from the Punch booth and surprise the real puppy! Scraps and glue and paste pot aside, here's the current news sent to Punch from you!

Round and About

Wonderful news that Marjorie Shanafelt is bringing the wonder of puppets to those round about her in her new "retirement" location in Portland, Oregon. She's been there only half a year and has continued to be

tangled in strings ever since. Sometimes it's harp strings, it seems, and we'll miss Marjorie, one of P of A's Charter Members (there are only about 20 listed in current membership), at our Festival but hope she has fun in Austin, Texas, at the National Harp Festival!

Benjamin Blake tells of completing a new rod-puppet version of his small hero-knight... mounted on horseback. This is his trademark on letter and envelopes.

An ad in an April VARIETY read: "Magician, ventriloquist or puppeteer - for tourist attraction. June 10 to Sept. 11. Send pictures, resume and salary to Storytown U.S.A., Lake George, New York." 'Twill be fun to hear if they found a puppeteer.

COURRIER FRANCAIS DES ETATS
-UNIS item tells that Le Petit Theatre Francais presented Moliere's "Le Marriage Force" in the Student Union of Immaculate Heart College in Los Angeles on March 24 under auspices of Phi Sigma Iota Beta. Paul Dubosclard and Claire St. Leon were listed as puppeteers.

George Latshaw writes of a recent trip to Texas for shows. Saw Lewis Parson's show at Maverick School in San Antonio as well as dropping in on Charles Long and Dean and Norma Raymond. Dean, formerly puppeteer on WBAP-TV, Fort Worth, is now in the insurance business, which, we must admit, sounds more secure!

Adroit Detroit

Adroit Detroit indeed! Dictionary defines "adroit" thus: "expert in the use of the hand or mind; possessing readiness of resource; ingenious." How's that for a proper definition!

The Institute of Arts presented Stevens Puppets in "The Toymaker" and "The Taming of the Shrew" with Mr. Biggers and Professor Little and the "Peewee Playhouse" March 18. Martin Stevens and Marge K. Stevens are currently concocting cleverness in Middlebury, Indiana. Write Steve there for information about his still available correspondence course in puppetry. Complete, it's a book... and one of the best you'll ever find anywhere!

Nancie Cole's Theatre of the Little Hand presented "Guignol" at the Institute April 22. Next day, starring Edmund Mouse in both plays, morning and matinee audiences enjoyed Nancie's "The Magic Box" and "The Royal Smile."

Next show! The Puppeteers in "Ali Baba" May 28, 1960. The puppets were designed by Lewis Mahlmann who has recently completed several large puppets for De Paul University to be used in their spring Variety Show in May.

At their general monthly meeting, the Detroit Puppeteers Guild were

fascinated in March by a demonstration and workshop of paper sculpture puppets with Margaret Tuovilla and Norma Appel demonstrating the various approaches to paper string marionettes, rod puppets, paper bags and paper masks. In April they were treated to a panel discussion, "Adapting Your Source Material For the Puppet Theatre." Grace Bucciero, Gil Oden and Gene Scrimpsheer explained it from start to finish.

TV Scene

Ed Sullivan gets a good thing and he makes full use of it! The Bunins and their Chipmonks were on with David Seville, the Easter Show, April 17. Only objection was that they over-used the "Alvin" puppet's ability to roll his eyes. As, sometimes with Sullivan, the novelty wears thin with over use. Rolling eyes can be hysterical, done subtly. Otherwise, the novelty songs were great!

If there were a current prize in talking to oneself, then Shari Lewis takes it! Her guest appearance on Tennessee Ernie Ford's April 7th show was marvelous.

Mid-March brought La Compagnie Des Marottes to the Victor Borge special "Accent on Music." Borge, Jane Powell and seven musical mice performed a charming interlude based on the "Do. Re, Mi" song from "Sound of Music."

A host of new filmed commercials keep springing from the television sets, though identification is rarely given. If you know who does what, won't you send us some information so that we can record their achievement for posterity and Punch?

Interlude

Happy little item by Paul Speegle in his regular column for the San Francisco NEWS-CALL BULLETIN, February: Titled "Pulling Strings" it reads: "Ah, the dreams, the aspirations of childhood! Three-and-a-half-year-old Sean Sharpe of Sausalito, told his parents the other day: "When I grow

up, I want to be a puppet!" Ordinarily this might give Mom and Dad a sudden twinge of uncertainty, but Mr. and Mrs. Sharpe couldn't be happier. Up 'til this time Sean had quite definitely decided he wanted to be, of all things --- a girl!

Dr. Macy H. Goode of Long Branch, N. J. is a man of varied talents... combining dentistry with cartooning, magic and puppetry. We enjoyed an article about him in TIC (dental magazines which humorously described his efforts to break into the cartooning field. A member of International Brotherhood of Magicians, Macy has developed an act which will be a demonstration of puppets, both hand and string which he will perform before other rings in his vicinity.

An exciting new version of "Alice In Wonderland" adapted by Washington Rikon, produced by Unicorn Productions and the Theatre of the Little Hand! The latter indicates Nancie Cole was hard at work completing the special puppets and training the new puppeteers for regular Saturday and Sunday performances of this combination human and puppet show at the Greenwich Mews Theatre, 141 West 13 Street, New York City. They started Easter week and plan to tour the strawhat trail this summer.

The CHILDREN'S THEATRE NEWS-LETTER indicates that quite a play was made of National Library Week, April 3-9, 1960. A special program was developed for schools throughout Washington State this year. "A copy-righted symbol, "Booker, the Book-worm", will appear on billboards, newspaper stories, TV, etc., and, adapted as a puppet (with two puppet friends, a racoon and a rabbit) manipulated by Miss Haga's CD students who studied puppetry at Seattle Creative Activities Center), will continue to appear in an original script in store windows at meetings and assemblies, on TV, and in many other circumstances."

The forementioned "Miss Haga" is

Agnes Haga, new Assistant Director of CTC and she's obviously a dynamic leader in any theatre related activity. Another dynamo, one of the new Board members for CTC, is Dorothy Miller, not only very active in directing live children's theatre, also directing Shreveport's Junior League Puppet company.

"Showcase '60" was booked March 23, 24 at the 92nd Street YM-YWHA, New York City. Various professional groups that present children's entertainment offered preview parts of their plays for series sponsors. Outstanding performance was by the highly imaginative "Paper Bag Players" who make nothing really seem like something! Rod Young Puppet Theatre's exhibit in the front lobby added puppets to the children's theatre scene. We bumped into Ray Mount the first day, he and Betty now located up in Branford, Connecticut, and there was Nancie Cole the second day. Twelve performing groups showed their wares at this excellent theatre. In charge of the program were Frances Schram and Nellie McCaslin.

Listed under the banner of Briggs Management, New York agency for entertainment for your audiences, are The Berkeley Marionettes currently playing "The Prince and the Pauper", Tonny Nolles with both magic and puppetry, Rolo, the Clown who does "Punch and Judy" plus magic and balloon sculpture, and last but certainly not least, Doug Anderson and Gayle in "Magical Medley." Doug's "Punch and Judy" record album is quite difficult to find on the market, however, search for it and you'll find it a delight!

Theatrical Reservations

Several puppeteers write enthusiastically about seeing the Piccolo Teatro Di Milano, Italian repertory theatre group on a national tour. This amazing company, performing in their native tongue, is an amazing and amusing combination of speech, mime and near ballet movement. We were

lucky enough to see them at the City Center, New York, performing Goldoni's "The Servant of Two Masters" and, because the language was foreign, felt even more inspired by the abstract choreography and puppet-like posturing of the actors. Decor and costumes by Ezio Frigerio, masks by Amleto Sartori, the Italian group work was high quality.

The Professional Processional

"Wonderful visit with the Twin City Puppeteers" writes Bob Brown, recently there on tour. He enjoyed puppet sessions with Mrs. Sara Lysford, President of the group, and gave her clues on Celastic, which many prefer to plastic wood. For a special Easter show at Skylight Theatre, Milwaukee, Bob turned out a number of new hand puppet figures for Len and Patsy Piper.

Bob Baker and Alton Wood recently finished a ten day engagement at the Indio Date Festival and end of April found them for another ten days at San Bernardino's National Orange Show. Fair dates and other bookings will have them on the go til mid-July when they return to the Laguna Beach Festival of Arts until mid-August. We'll miss them at Festival but perhaps you'll get to see them if plans go through for a cross-country and back drive this fall!

Jim Menke was surprised to find Ellen Proctor in the audience when "Rolling Along", the All-Army Talent Show, played one of its final performances at Fort Jay, New York late March. Ellen, in New York City waiting for Prock to return from his European puppet activities for UNIMA, saw as many puppeteers as possible. Jim, now out of uniform, tells of hearing raves about Erica Melchior's Germany performances and of seeing Pat Crawford, former Suzari puppeteer, now an entertainment director for the army in Germany. Jim appeared on TV there, but now, back home, is busy with club dates in Upper New York and starts a mid-west tour

with his "Sleeping Beauty" show in September.

Llord's Puppets played the Brooklyn Academy back in March and a group of New York puppeteers gathered with the masses to watch this well coordinated young man perform what he calls "the most spectacular manipulative virtuosity on the stage!" He said it, not most of the puppeteers, though certainly the full length program was cleverly done. From bubble machines to real-water fountains to rows and rows of tandem figures to endless lighting changes, Daniel Llord is surely a dynamic, fast foot-working puppeteer!

Lettie Connell recently performed at the Recreation and Park Department sponsored "Storyland", San Francisco, and is scheduled for holiday performances there in the future. It's an enchanting spot for a puppet theatre. They would be well advised to build a permanent one.

Over in "Fairylend" in Oakland, Tony Urbano writes about opening "The Three Bears" in March. "Goldilocks" was voiced by Lucille Bliss, who was one of the wicked step-sisters in Disney's "Cinderella" and has just finished voicing 101 Dalmations for him! Other voice characterizations were by Tony, Bruce Sedley and Connie Bowen. Tony is active in light opera live performances with the Oakland L. O. Association. New shows at Fairylend will be "Peter Rabbit", "Rumplestiltskin", a revival of "The Fairy Pantomime of Mother Goose" and a story of early California, as yet untitled. How great!

Rod Young's new "Pied Piper" show combines hand, shadow and hand and rod puppets. A new permanent puppet theatre, the Playland Puppet Theatre, Playland, Rye, New York, opened May 21 with musical and variety format, starring Pistachio Rabbit. The trailer theatre for outdoor shows tried something new with successful Easter promotionals for New York and Jersey shopping centers.

Pennsylvania had a West Crusade meeting at Bedford and an East Crusade meeting at Allentown for all officials of the American Cancer Society. Preceding ex-Governor Leader, who was speaker at both meetings, was Kathryn Hawn with a show based on the "Do-Nots" of Cancer. Still doing her weekly shows at local shopping center branches and in her eighth year at it, "Casey" writes that the postponed Quaker Village Puppeteers birthday dinner was absolutely held on March 6th!

Busy and on the constant go with club dates, Dick Weston, who specializes in comedy ventriloquism, worked Bimbo's 365 Club in San Francisco in January and got a chance to be at home in Hemet until April 12 when he went back to the Silver Slipper for the entire season. He played there last year for 22 weeks! They like him in Vegas! But, who wouldn't like "Aunt Martha" and the rest of them!

Bob Mason finished up a thirty week tour of western states complete with lots of snow and storms. Bob has hopped back to work off and on with Bob Baker Productions and zipped back to Hollywood after a brief vacation at home in Ohio in May. He tells us, though Bob Baker was too modest, that commercials were done recently for a Rexall TV special and for Chrysler Corporation's Valiant automobile. Also, that the Trotter Brothers just played Berlin and return to the States this fall after several years in Europe.

Diffuse News

Relating to parades and such: early spring found Sky Highchief building a float in the form of a puppet stage when the visiting Hohensteiners, from Germany, took part in an all German Festival parade in New Jersey. Nice that a puppeteer was the display man involved in this puppet type wagon.

Also parading around were Wolo, Lettie Connell and Gage Shubert. They participated in a pre-Lenten

celebration called "Carnevale, celebrated in Viareggio, Italy, and in North Beach, San Francisco. Wolo's store, Happy Things, was represented by a float designed by Wolo, built by Gage and Wolo, manned by Gage and Lettie dressed in elaborate costumes and Punch and Judy masks built by Lettie. Gage, by the way, is six foot six, and Lettie stands five foot two. Tall Punch, short Judy. Fun!

Because his "Jack and the Beanstalk" is doing so well, Ken Moses, Suffern, New York, writes that he's started worrying about income tax! Never too young, this enthusiastic young man, still in high school, employs three puppeteers and a professional booking agent.

Last fall found Fern Zwickley leading a "Practical Puppetry Workshop" for the Junior League of Lansing in cooperation with their public schools. Ninety participants made puppets (oak-tag face, stuffed and a sock puppet each) and groups staged shows. The idea for the learning session started with Mrs. Walter P. Maner, swept to Puppet Committee Chairman, Mrs. Gerald Schaberg and was given happy publicity by Public Relations Chairman, Barbara Lobdell, who praised Mrs. Zwickley to the skies - as all who know Fern know is just the thing to do because it is such a treat to greet and meet her!

Satire on Mother Goose called "Red Hot Mama Goose!" That's the new show, an original, musical spectacular, in the works by Bill Harper, Bucyrus, Ohio. "In the grand finale, after the wolf has been captured by the three pigs, a chorus line of eight little pink pigs with bleached blonde hair come on to end the show with some fast kicking." Bill hopes to have it done for Festival, possibly for the Junior Performance. Hooray!

For the May issue of PLAYERS MAGAZINE, Marian Derby, Los Altos, California, wrote a beautiful article about the puppet activity of Lewis Mahlmann. It's delightful

reading with a swell picture of Lewis.

Marion Duvall will lead the Guild in a session on Religious puppetry, March 20, and on April 17 they will gather at the home of Mrs. Catherine Evans, Woodlyn, Pennsylvania.

The Muppets, created by Mr. and Mrs. James Henson who are featured on "Sam and Friends" over WRC-TV, Washington, were given a lead article in December 15th issue of CHRISTIAN SCIENCE MONITOR.

Marian Derby doesn't just write! Her "Party Puppets" seem to be always on the go. New party show stars Darby, the official Weather-man, and Joan, his slightly shrewish wife who, along with her mother (who lives upstairs and never comes down) complicates his life! One of Marian's most successful advertising schemes (we must scheme!) is handing out tiny photo reproductions of her clown,

Weeny. She makes the copies on her husband's billing machine at a fraction of a penny! Clever, eh? Though we don't all have access to Dentist husbands with billing machines!

Funch's Hunch

Our hunch is that you have been too busy to drop us a line or two or three. We'd adore more, but if you like, follow these simple directions: In the morning, when you arise, smile. Then find a post card. Address it to us. Leave it. Do something creative. Next morning, rise. Smile. Fill in the news. Leave it. Do something imaginative. Next Morning, get up. Grin. Look at the post card to be sure it has a stamp. Mail it. There, that's the way to do it! See you at Festival, we trust.

Rod Young

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MISCELLANEOUS

Making and Staging Marionettes - Bil Baird - 40 pg. manual	40¢
Sevens—Rose Marionette Diagram	\$1.00
Full size (24 inch) diagrams with diagram for control and directions for stringing	
Puppet Parade Folio ---- more than 250 pictures (boxed)	\$2.25
Wonderful for bulletin boards, scrapbooks, research material or just an outstanding collection to prize and keep for reference.	
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